

material representations of culture. The clothing becomes embedded

hundreds of years. These elements serve as a method of appreciation of culture and as a method of resistance to the stereotypes and prejudices

The erasure of identity is often used as a method of oppression and control in postcolonial societies; culture is, therefore, one of the most

Black Shack Alley (Rue Cases Nègres) (1983) and *Even the Rain* (También la Lluvia) (2010) show situations of deep injustices in Martinique and Bolivia, generational power structures based on race, ethnicity, and culture create situations of powerlessness for the main characters, José and Daniel. These situations are

Black Shack Alley, in the sugar canes of Martinique, where generations of descendants of

Even the Rain, directed by Iciar

between the enduring power structures of the colonial world. These struggles have endured throughout centuries as indigenous Quechua people of culture and remembrance as means of resistance against oppression.

if we exemplify this oppositional power as colonial power structures and erasure, remembrance and the continuation of culture can be interpreted -
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tance alongside *Cultural Memory: Resistance, Faith, and Identity* (Rodri-

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Black

Shack Alley and *Even the Rain* Creole, and Quechua, as well as customs, and how they are used as methods of resistance against prejudices. We will then focus on history, addressing the meta-narration present in *Even the Rain*, as well as the role of storytelling in the creation of narratives in *Black Shack Alley*. These various examples of cultural continuity may very well intersect at certain -
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in opposing colonial powers. One of the most important facets of cultural -
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guages served as a method of oppression and erasure of identity. By using -
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Even the Rain -
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ing the audience of the origin of modern-day Bolivia and its colonial past.

a form of resistance against the whitewashing often seen in the mov-
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References

